**CW 490-W**

**Digital Canonical Works Special Topics:**

**Electronic Feminist Literature:**

**Celebrating Wild Women and Bad Girls in**

**Digital Literature**

**Indiana University of Pennsylvania**

**SU2017**

Instructor: Rasheedah Alexander

Class Meeting: MWF 12-1250 AM

Office: HUM 307

Phone: 999-999-9999

E-mail: ktgs@iup.edu

Office Hours: MW 9-11, Tues. by appointment

Where there is a woman there is magic. If there is a moon falling

from her mouth, she is a woman who knows her magic, who can share or not share her powers,

A woman with a consort moon falling from her mouth, roses between her legs and tiaras of Spanish moss, this woman is a consort of spirits.

-Ntozake Shange Sassafrass, Cypress, and Indigo

**COURSE DESCRIPTION**:  This course explores Interactive Fiction and electronic literature where women and their narrative are the central theme. It is designed to explore and identify the digital literature that involves the "wild woman" archetype through the lens of women. This female archetype is often overlooked when studying issues digital literature because possessing the “wild woman” spirit through electronic writing can be viewed as negative. However, the warriors, in this case, the women writers have the soul and the instinctual nature of the wild woman. This is noted in the essays written, and is proven through society's attempt to “tame” her by placing restrictions on both written and digital works. Her untamed soul wonders freely from generation to generation, from place to place, from century to century, and from culture to culture. This exploration will reveal the beautiful power of an intuitive creature who leads, loves, heals, and creates within her own realm of existence. And her existence inevitably becomes our existence through reading and writings from others, as well as self-assessments. This course will celebrate the wild woman personae in her natural element and discuss what makes her so significant to this creation through the electronic literature of women. Students will be asked to read various works by authors of diverse cultures in hopes of identifying the spirit of the wild woman within digital literature; either in the author herself or in the characters she creates.

They will familiarize themselves with the nature of the wild woman archetype by focusing on specific themes in interactive fiction such as: Who is the Wild Woman?, the Dark intruder Mate, Empowerment, Self-esteem, Sex, Extreme Behavior, Creativity, Life Phrases, Righteous Rages, Scars, Survivors, and Initiation, Endurance, The World of Knowing, and they will elaborate on these themes throughout the semester in their creative approaches to digital works of women in literature. By the conclusion of the course, students will be in touch with their own wild woman spirit and begin to allow her to roam freely about their lives via poetry, fiction, non-fiction, discussion, presentations and the create their own digital narrative.

This course provides instruction in critical reading and writing by examining academic questions from the perspective of rhetorical situations about the agency of interactive fiction, interactive narratives and e-poetry. In a recent article on *Inside Higher Ed*., Steve Kolowich defines “digital humanities” as “a branch of scholarship that takes the computational rigor that has long undergirded the sciences and applies it to the study of history, language, art and culture.” To this (and other definitions of digital humanities), I would add that the digital humanities must also consider the interface between digital and analog culture, between the pixels of our computer screens and the printed text of bound books. What we do online has little meaning if it isn’t linked (literally or figuratively) to embodied practice.

**REQUIRED TEXTS:**

Alderman, Naomi. “*The First Great Works of Digital Literature are Already Being Written.” 2015.*

Estes, *Women Who Run with the Wolves*

Hayles, Katherine N. [Electronic Literature: New Horizons for the Literary](https://www.amazon.com/dp/0268030855/ref=as_li_ss_til?tag=posthuman-20&camp=0&creative=0&linkCode=as4&creativeASIN=0268030855&adid=195171GZMXN8GV2VEFC5&) (2008)

**Electronic Literature**

Cheang, Shu Lea. Brandon: Body of Evidence[***http://webart.guggenheim.org/brandon/***](http://webart.guggenheim.org/brandon/)

Yhchang. The Last Days of Betty Nkomo [http://www.yhchang.com/BETTY\_NKOMO.html](http://www.yhchang.com/BETTY_NKOMO.html" \t "_blank)

Da Rimini, Francesca. Dollspace***.*** [***http://dollyoko.thing.net/title.htm***](http://dollyoko.thing.net/title.htm)

Fisher, Caitlin. *Circle. Exhibited at Gallery or Event Performance. Unity Platfrom/Software. Web URL Circle (Vimeo). 2011.*

*Kuni, Verena. Mythical Bodies II (2007):*

[*http://www.medienkunstnetz.de/themes/cyborg\_bodies/mythical\_bodies\_II/*](http://www.medienkunstnetz.de/themes/cyborg_bodies/mythical_bodies_II/)

Jackson, Shelley: My Body” ELCv1

[http://collection.eliterature.org/1/works/jackson\_\_my\_body\_a\_wunderkammer.html](http://collection.eliterature.org/1/works/jackson__my_body_a_wunderkammer.html" \t "_blank)

Pullinger. Inanimate Alice ELC v1 [http://collection.eliterature.org/1/works/pullinger\_babel\_\_inanimate\_alice\_episode\_1\_china.html](http://collection.eliterature.org/1/works/pullinger_babel__inanimate_alice_episode_1_china.html" \t "_blank)

Strickland, Stephanie. Born Digital. Poetry.org *http://www.poetryfoundation.org/AR: /182942*

*Wilks, Christine. Fitting the Pattern. Electronic Literature Organization. 2008*

**REQUIRED FILMS:**

[Extremely Loud and Incredibly Close](https://www.amazon.com/dp/B007P3TMW2/ref=as_li_ss_til?tag=posthuman-20&camp=0&creative=0&linkCode=as4&creativeASIN=B007P3TMW2&adid=1P1SP545ZPP9R91EN754&) (2011)

[Inception](https://www.amazon.com/dp/B002ZG980U/ref=as_li_ss_til?tag=posthuman-20&camp=0&creative=0&linkCode=as4&creativeASIN=B002ZG980U&adid=1A60C1TJBYQKYY75G35J&) (2010)

[Helvetica](https://www.amazon.com/dp/B002RIOGI0/ref=as_li_ss_til?tag=posthuman-20&camp=0&creative=0&linkCode=as4&creativeASIN=B002RIOGI0&adid=0TYGY7MQN37GR66YY5DG&) (2007)

***Supplemental Texts:***

*Hill-Collins, Patricia. Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment. London: Routledge, 1990.*

Pressman, Jessica. Circle-ing Back to What Matters: Electronic Literature as Material Feminism. 2017 (PDF)

*Pressman, Jessica. Pieces of Herself. Conference Paper 2005 (PDF)*

*Robledo, Yolanda deGreorio. Analysis of Fitting the Pattern. 2010 (PDF)*

[*https://www.theguardian.com/technology/2015/oct/13/video-games-digital-storytelling-naomi-alderman?CMP=share\_btn\_link*](https://www.theguardian.com/technology/2015/oct/13/video-games-digital-storytelling-naomi-alderman?CMP=share_btn_link)

Online Links and PDFs (see schedule for links)

**The professor will provide digital narratives and other critical readings**.

**Assignments**

**Blog Post (Build a Blog in WordPress)**

Blog post are short writing assignments (1-2 paragraphs) in which students make

observations about the assigned readings and pose questions for class

discussion. Each reading will have a post.

**Lens View (CAP, MSA)**

Critical written responses to electronic/digital text, essays, events, and/or cultures, as well as various forms of ethnographic and autobiographical pieces by women on women using a critical lens.

**Sinister Myths Analysis Twine**

Students will choose one of the 14 stages of “the wild woman or bad girl” archetype and create a Twine that narrates your understanding of the stage in a well-defined rhetorical arena.

**Legends Conference Proposal**

Students will produce a formal proposal for Conference Proposal (CFP) that describes a particular

Issue or a significant “wild woman” in his or her own life who exhibit two or more stages of this archetype as Estes defines her. This will assist the students in reflecting on his or her own-self, writing and the ideas or subject matter of this course and those of submitting work for upcoming conferences.

**Bad Girls Research Wiki**

Students will produce a Wiki of women in the society of digital literature who have taken risk and who has been plagued by myths and misconception of their work; and hence have been cloned as a “wild women.” This Wiki will focus on women of merit who display three are more of the 14 stages that determined the wild women archetype based on the electronic digital they submit.

**Evaluation:**

**All student papers will be evaluated with by the use of a pre-existing rubric. All papers will have a different requirement, thus a different rubric. There will be separate grading for all homework assignments.**

**Blog/JING /Homework 100 points**

**Lens View Analysis (CAP) 100 points**

**Sinister Myths Twine 200 points**

**Legends Proposal 150 points**

**Bad Girl Wiki 250 Points**

**Total Points 800 points = Excellent**

**Exploring the Wild Woman Archetype will be an adventure that you will never forget. I encourage exploring options of others and self as we take this adventure together.**

**Course Texts**

Alderman, Naomi. “*The First Great Works of Digital Literature are Already Being Written.” Conference.*

*2015.*

Estes, Clarissa Pinkola. *Women Who Run With the Wolves: Myths and Stories of the*

*Wild Woman Archetype*. New York: Ballantine Books, 1995. Print.

Hayles, Katherine N. [Electronic Literature: New Horizons for the Literary](https://www.amazon.com/dp/0268030855/ref=as_li_ss_til?tag=posthuman-20&camp=0&creative=0&linkCode=as4&creativeASIN=0268030855&adid=195171GZMXN8GV2VEFC5&). University of Notre Dame.

2008. Print.

hooks, bell. “Engaged Pedagogy.” *Women/Writing/Teaching*. Ed. Jan Zlotnik

Schmidt. Albany: State U of New York P, 1998. 231-238. Print.

*Feminism is for Everybody: Passionate Politics. Taylor & Friends. Revised. 2014. Print.*

Teague, Deborah C. and Wendy Bishop. *Finding Our Way: A Writing Teacher’s*

*Sourcebook*. New York: Houghton/Mifflin Company, 1984. Print.

**Alexander**

**Fall 2017**

**Lesson Plan: Blog**

**Objectives:**

1. Students will write a personal account about a “wild women” archetype in their life by blogging/JiNG and Twitter.
2. Students will Blog about digital work that highlight “wild women” in electronic digital.
3. Students will identify language that defines the archetype of these women from the each artistic piece and text.
4. Students will begin to apply the stages of the “wild women” or “bad girl” into the digital project with vivid, cultural distinction, that factors into society and electronic literature.

**Procedures:**

1. Students will write and respond to feminist critical articles or digital work on electronic literature.
2. Students will post daily within the blog about personal (or not) reactions to the archetype/s that exhibit characteristics of “wild women” in their society, communities and own individuals lives.
3. Students will read and discuss within the blog post based on the prompt of the day, and classmates must post to two classmates post.

**Student Evaluation**

Blogs will be checked daily and one will be highlighted every Monday as class pick by vote of class**.** Student will be evaluated on the content and digital attempt of the assignment.

**Teacher Evaluation**

The writing assignment on the Blog will give the opportunity to gauge the writing of each student as well as determine the experience each class has had with a “bad girl” in their life. Students should be able to determine if these archetypes in their lives, community and society, are really “wild women” (according to Estes) or are their women that are simply seen as “free spirits” are a more accurate tag. This assignment is and individual assessment. Evaluating the Blog and the connection to the stages of women archetype, will set the stage for a more in depth discussion for the next unit.

**English 490: The Blog**

Overview: This first assignment ask you to Blog creatively and respond to classmates Blogs or JING, and/or cultural experiences, and exploration of writings by women and on women. This creative assignment will focus on the primarily on all assigned readings both written and digital of the work and can be creative or autobiographical nature. This should not include any research. This means as the writer you must engage closely with not only the text/hypertext and but also with the role these women play in society and your life. This view will help with written expression and creativity and your ability to examine outside of the box. Why are these women creating digital/electronic literature of this magnitude and how does this type feminist work connect with the wild women archetype and the cannon?

In other words how do these writers work contribute (or not) to debunking societies idea of the “wild woman” archetype in your life.

Questions to Consider:

What is societies idea of the “wild woman” archetype? What is the your view? Is that view portrayed in this work?

Why is it important to critically debunk (or not) the myths connected with bad girls?

With an inside personal view, will this new insights help shape you as writer or viewer of the authorship to which you are posting about?

Format:

Create a Blog where your post should be 1-2 paragraphs each meeting class day. Each paragraph should be 7-10 sentences with a creative approach and awareness of audience and agency.

Your Blog should have a creative focus of the wild women archetype. Take time to embrace their difference as well as the author’s perspective or opinion of significant merit in shaping them as women and improve societies view of their differences or journey. Consider the questions above as your guide.

**English 490: The Lens View (CAP, MSA)**

Overview: This assignment asks you to critical respond to multimodal text, essays, events, and/or cultural experiences, as they appear in any form of electronic literature. The twist is to focus on how women in this cannon explore, change, arrange, and rearrange feminist views. This analysis will focus on the primary assigned readings both written and digital of the work from a lens view (critical and narrow), and can be of autobiographical nature. Use scholarly articles by women as secondary sources if needed. This means as the writer you must engage closely with not only the text/hypertext and your sources, but also with the role these women play in society and your life. This view will help with written expression and your ability to examine digital literature outside of the box. Why are these women creating digital/electronic literature of this magnitude and how does this type of feminist work connect with the wild women archetype and the feminist cannon?

In other words how do this writers work contribute (or not) to debunking societies idea of the “wild woman” archetype in your life.

Questions to Consider:

What is societies idea of the “wild woman” archetype? Is it portrayed in the work?

Why is important to critical debunk (or not) the myths connected with bad girls?

With a lens view inside women, women writers and their work how will this new insights help shape you as writer or viewer of the authorship?

Important Dates:

Rough Draft Due: Day #8

Final Draft Due: Day #9

Format:

Created in Wiki with Overview or Summary/Commentary/Discussion Questions

This page will focus critically on your “lens view” of the wild women archetype. Take time to embrace their difference as well as the author’s perspective or opinion of significant merit in shaping them as women and improve societies view of their differences or journey. Try to consider the questions above and create your own unique questions for discussion in class the next class meeting.

**Alexander**

**Fall 2017**

**Lesson Plan: The Lens View**

**Objectives:**

1. Students will write a personal account about a “wild women” archetype in their life.
2. Students will read, respond and discuss various digital work that highlight “wild women” in electronic digital.
3. Students will identify language that defines the archetype of these women from the piece.
4. Students will begin to apply the stages of the “wild women” or “bad girl” with written, vivid, cultural distinction, that factors into society

**Procedures:**

1. With a Lens, students will write and respond to feminist critical articles on electronic literature.
2. I will discuss within this essay the archetype/s that exhibit characteristics of “wild women” in their society, communities and own individuals lives.
3. In assigned groups students will determine the “bad girl” images within this essay and prepare a group presentation of which stage their character identifies with and why?
4. In digital workshop, students will define and defend their characters stage of defiance.
5. Students will read and discuss an excerpt from *Hayles and Hooks,* also react to digital links.
6. The class will discuss and apply the stage/s of main character as she approaches a specific archetype.
7. In a one-page Wiki post student will write on culturally diverse communities reaction to the “wild woman” archetype.
8. Students will follow the writing process with a Lens View specific CAP and MSA that encourages, pre-writing, re-vision, peer-review, reading, editing, discussion and final draft procedures. Students will be ask to take a character from their reading and identify their traits in women within their personal lives. Though they maintain characteristics that label them as “bad girls”, how did these women impact their own personal lives?

**Student Evaluation**

This unit requires a check for assigned reading in this course by twitter post, blog, and Student Wiki page. Students will be required to participate in mini presentations in groups with each meeting. Examination of the impact of the “wild women archetype” in their lives, through the in class discussion, blogging and twitter post, as well as how both the community and individuals have accepted their “other” in this environment. The students will be required to identify the stages that identify these women works that make. As a class, reflection on these women as authors and participate in their lives and those within the pages of the digital agency will assist in determining the impact of “bad girls” archetype dating back for centuries.

**Teacher Evaluation**

The writing assignment on the CAP and MSA is an opportunity to gauge the writing of each student as well as determine the experience each class has had with a “bad girl” in their life. The individual Lens View CAP & MSA (as the final project for the unit) will afford the opportunity to evaluate the student individually. Through this lens students should be able to determine if these archetypes in their lives, community and society, are really “wild women” or are their connections just “free spirits” of sort. The group assignment, class essay, class discussion will maintain the theme of the course through personal connection of the students. Evaluating the Lens View (CAP) and the connection to the stages of women archetype will set the stage for a more in depth discussion for the next unit.

**Unit 1-The Lens View**

Day 1: Introductions,

Course Policies & Daily Assignment Sheet

HW: Estes Chapter 1 Women Who Run from Wolves

Write the names of 5 women who you celebrate as “Wild Women” and why? Download and Register for JING/Post to JING

Day 2: JING Tutorial Review/HW-Discussion

Review 1st Digital Assignment

CAP presentation Review guidelines

MSA presentation Review guidelines

HW: Read Hayles Chapter 1 “What is Digital Literature?” Post to Twitter

Day 3: WordPress Blog Tutorial

MSA and CAP Discussion

Discussion: Chapter 1

HW: Estes Chapter 2 Women Who Run from Wolves

Hayles Chapter 2 & Shelly Jackson

Post to Twitter

Day 4: MSA and CAP Discussion

In Class Group Assignment

HW: *Hayles Chapter 3 & Dollspace* 30-50 Read/Annotate

Post to Twitter

Day 5: MSA and CAP Discussion Discussion

Estes Chapter 3 Women Who Run from Wolves

Post to Twitter

Day 6: MSA and CAP Discussion

Group Assignment

HW: Discovering the “Wild Women” Estes Chapter 4 *Women Who Run from Wolves* & “Inanimate Alice”

Post to Twitter

Day 7: MSA and CAP Discussion

Q & A: Lens View Archetype Essay

HW: Hayles Chapter 4/Lens View Rough Draft Due for Presentation

Last Day of Betty Nkomo

Post to Twitter

Day 8: Rough Draft Presentation of Lens Vie/ Peer-Review

HW: Cheang, Shu Lea. Brandon: Body of Evidence

Post to Twitter

Day 9: MSA and CAP Discussion

Lens View Project Due

Introduce “Sinister Myths Twine”

HW:  Hooks- Ch. 2. Consciousness-Raising: A Constant Change of Heart

Unit 1: Lens View Unit Final Project Rubric

Content and Development……………………………………………………..60 points

* Responds critically regarding digital literature?
* Response clearly exemplifies the course definition of “Lens View”.
* Response critically and analytically engages the audience.
* Response establishes the voice of the authors intent

Organization…………………………………………………………………....30 points

* Student must have a clear structure for the assignment
* Student effective integrates a logical approach to the topic
* Response is creative and concludes with the student’s expression of this “wild women” archetype.

MLA/MUGS……………………………………………………………………10 points

* Meets length requirement
* Sentences are clear and precise
* Demonstrates a clear understanding of unit topic
* Contains few or no errors with mechanics, usage, grammar, and spelling
* Paper demonstrates proper and current MLA style.

**English 490: Sinister Myths**

Overview: In your second assignment we will create a project about women writers in society who have a great deal to say about their role and responsibilities at work, home, and as productive beings in literature. This project will examine the strategies of argumentation through visual display and electronic literature. This subject will be approach by creating a TWINE project that will evaluate a range of rhetorical and digital strategies that are effective in this arena, using digital tools.

**Questions to Consider:**

1. How do my topic detail the unit definition of sinister in digital literature?
2. Do my topic effectively highlight the role and responsibilities of women in society creating this digital literature?
3. Is the range of argument and rhetorical strategies explored in my project?

**Key Dates:**

Rough Draft due: Day # 8

Final Draft due: Day # 9

**Format**

This Twine project should be detail with many additional tools and links. It is better to use the online version of twinery.org to create your twine account.

Twine Should Include:

1. Clear strategies of argumentation?
2. Clear understanding of ethos, pathos, and logos.
3. A conclusion that demonstrates a well supported argument about sinister myths about women in digital literature.

As we enter our second unit this semester, we will begin to celebrate and support the women writers using strategies that incorporate for argument.

Alexander 2017

Lesson Plan: “Sinister Myths”

**Objectives**

1. Students will create a Wiki page about women
2. Students will add to their Wiki daily about a woman in society, community or family, who are haunted by myths and the impact these myths have.
3. In a digital log student will be require to find and discuss women in history who are labeled by these myths.
4. Students will be required to read, discuss, view and respond to “wild women” and “bad girl” myths in digital art.
5. Students will be required to identify the women in these “sinister myths” for discussion on their blog.

**Procedures**

1. Blog daily about current media “sinister women”.
2. Students will compare what society deems as appropriate language for women who are NOT bad girls.
3. In pairs students will discuss the “language appropriate” concept to debunk “sinister myths” of language usage amongst women.
4. Students will choose one political female candidate who is flanked by “sinister myths” and discuss the impact on their career and the numerous myths.
5. Students will participate in a digital treasure hunt on “The Effect on Women as Digital Writers”. Once all the clues have been found, students’ in-group assignment will choreograph the pieces of their find into an oral digital story.
6. After discussing the essay “What are Sinister Myths” students will be require to determine how the two are connected to this theme.
7. With the essay “If I had a Penis” students will be expected to determine how the women would be able to avoid the titles of “wild women” or “bad girls” if the in fact did have a penis. Create a TWINE to complete the unit.

**Student Evaluation**

As in previous units, daily I will check annotations for assigned reading in this course. Students will be required to participate in all presentations and group assignment online through the blog as well as in class. I will examine the impact of the “sinister myth archetype” in their lives, as well as how both the community both politically and individually are impacted when myths or in place. The students will be required to identify and log myths about women today and in the past. As a class, reflection on these women in their lives who have and does endure the shameful misunderstanding connected with “sinister myths”.

**Teacher Evaluation**

The first writing assignment in this unit “Must I watch my Language” sets the stage for discussion and writing that attempt to shed life on myths that affect women. Constructing an argument as to the effects or not of how myths evolve and change careers of women archetypes is yet to be proven. The group assignment, class essay, class discussion will maintain the theme of the course through personal connection of the students. Evaluating the Argumentative Essay and the connection to the “sinister myths” set the stage for an open dialog oral and written that will argue more in depth discussing on these effects.

Rationale

For centuries, women have played various roles in society that expand beyond the nurturing aspect of the family. As far back as Adam and Eve woman have portrayed roles that often shed a different light on how we (as women)are perceived. It for this reason that the “bounty of the wild woman” archetype has often been viewed as negative and the “woman warriors” within this sphere are regarded as “wild” and “untamed” instead of heroic. By looking at the “wild women archetype” we can see through digital exploration the beautiful power that lies within the realm of her existence. This is important because though often overlooked, these women have contributed to the cannon on a level that initiates a celebration which identifies the spirit of the “wild women” through authorship or within the characters they create. It is now time that these women be recognized as legitimate writers in academia.

For as long as I can remember “women” have dominated my world. Being the youngest of ten siblings, those before me encouraged my voice through my writings and reading of women writers who had made their mark. It is because of the women before me that I chose to celebrate the “wild woman”. My grandmother always encouraged writing in my life. Never viewing her as a “traditional grandparent” she encouraged me to take risk. It was my mother however, who said “Every word a woman writes, changes the story of the world, revises the official version”; I have since learned that quotation, came from Carolyn See. It from those words that I interpreted the theory that through not just writing, but digital writing women could and would make their mark subtly, quietly, yet with brazen approach to the “wild woman” spirit. The spirit of my grandmother, my mom, and onward to my five sisters, was defined in the words “women warriors”, “wild”, “untamed” “mystical”, “defiant” and “determined” in a world where all of the qualities were shunned. These terms when put together, have always provided a support system that holds celebratory connotations. What has always remained a question in my mind is: How could these intuitive women, who have provided love, leadership, and the ability to heal, continue the quest of making their mark in society, significant? They could only be accomplished by creating the story digitally to reach millions at once.

In this course, students will be expected to answer this questions about themselves, about women in history that are creators and designers, and then about women in everyday life who exhibit signs of the wild woman archetype and the importance of their mark in society on a digital spectrum. Henry David Thoreau said “I should not talk so much about myself if there were anybody else whom I knew as well.” Female digital authors today are embracing that idea. Students will familiarize themselves with the “nature of wild women” through readings, writings, and viewing. With an emphasis on improving or enhancing technical awareness, writing, expression and research methodology, students will read rhetorically and critically, various works. This course is entitled “*Celebrating Wild Women and Bad Girls in Digital Literature*”.

**Unit 1-The Lens View**

*Daily Assignment Sheet and Unit Plan*

The idea of celebrating women through and in digital literature came about from an MSA by Shelley Jackson “My Body”. It is of significance to my course because Jackson celebrates (or not) the joy of adolescence in this text on various levels. Jackson’s digital story elaborates on the part’s of the body and the many changes that are both physical and psychological that take place--as seen through a child’s eye. The pains associated with changing forms in a adolescent world that are seemingly “phantom” like, until new and natural human body obsessions immerge. The description unfolds as through an image of the body, with zoomed “focused squares” of specific points to target through heightened clicks of the mouse. Through this lexicon Jackson unfolds with ease and pose as she unravels the restraints that restrict. This piece is significant because exploring adolescents with the aid of images and words, as well as digital aids provids a multitude of interpretations of sorts from a perspective that has multiple scopes. In an essay title *Developing Writing Assignments* by Lindeman he argues: “before writers can respond to an assignment, they must define for themselves a rhetorical problem. Defining the problem requires, at the least, assessing their relationship to the subject and the reader”(209). This unit requires students to write about those in their life who connect with the theme of the unit; a type of narrow scope of a woman in their life, to write about (in some cases autobiographically) from the scope outlined in the assignment using multimodal avenues of literature. Bonnie L. Kyburz notes “autobiographical writing is rhetorical, and that autobiography can be useful, pedagogically in many important ways” (141). I absolutely agree, this is why I have chosen this to be the first assignment in the digital unit.

The course outline for Unit 1 consists of four readings, which introduce the idea of the “wild woman archetype.” Students will be introduce to Clarissa Estes definition of “Wild Women Archetype” and will be asked to reflect on their own lives and apply this definition to someone in their life. This will assist students in discovering through writing, women in their lives who lead, love, heal and create within her own realm of existence. Estes argues “no matter where we are, the shadow that trots behind us is definitely four-footed”(xvii). My goal is to teach students to identify through building public spaces of writing why the shadow exists.

Estes, will have the aid of various digital works from authors and works starting with Shelley Jackson and ending with Shu Lea Cheang. bell hooks will also, lend a hand to defining feminism and the works that feminist produce.

*Lesson Plan*

In Unit 1, students will participate in an array of activities that include response, discussion, writing, and presentations all require a digital format. This unit will be the focal point of this course. Students will reflect, identify, discuss and blog, JING and tweet about the “wild woman archetype” both in the readings, electronic formats and examine their own personal lives as a result of daily responses to the readings. This will assist in preparing the student to create the final Wiki project.

Writing Assignment and Rubric

The Lens View is design to have students reflect on personal aspects of their lives that will help them connect to the topic of this course. This personal connection will help stimulate an interest that culminates the writing of any essay. Kyburz notes, “autobiographical writing is capable of assisting students as they unwittingly discover ways to argue effectively, even passionately in the context of their own interests, which are not prescribed” (141). It is my belief that students will better understand the “rhetoric” of this course by writing digitally at the start of the course.

The writing assignment sheet in my course specifically outlines the question they should consider, as well the expectation. The students will participate in class assignments that will guide them on how to introduce their connection with the archetype they have chosen through CAP and MSA. My goal on the assignment sheet is to give the students a tool that will minimize as many questions as possible; though I no that is not possible.

My rubric is design to break down why, how, and specifically what I will be looking for as I grade their digital projects. The goal of the rubric is to inform the student immediately of what I will expect in their assignment, with “Content and Development,” having the most important role. This will better assist students in meeting the required writing goals set forth for the assignment.

Unit 2

*Daily Assignment Sheet & Unit Plan*

This assignment will explore the myths that are applied to women in the academia. Much of the material for this unit will come for the bell hooks, which includes heavy student blogging. In search of digital literature that is pertinent to my course for discussion reading that will help the students understand how many view women in this profession. *Sinister Myths* provides insight for students and teachers about the challenges of careers for women in academic. As it is my goal that the assignment chosen will engage my students to write, revise, and re-write, digitally.

Students will be expected to respond, examine and explore the use of language that is deem appropriate or not as it relates to women writers and post this to their daily blogs. Language appropriate material will be discussed in groups in attempt to compare language and myths and how they connect from various MSA’s and CAP readings. The students will be require to identify the source of the myths and respond on the effect on women. In an oral component of this unit students will be asked to debate the topic of myths using JING and Twitter during class in attempt to change the idea of the myths and women.

Unit two consists of four electronic literatures MSA’s that students will be asked to analyze and discuss. This “discussion is one of the primary ways to move students form passive to active learners” (Lyday 216). For this unit student will need to actively engage with the visual and written text, as well as in class to effective explore the myths that are discussed. It the hope that my students will enjoy examining and exploring the myths that demand women write or speak differently electronically or not. This unit will introduce TWINE.

Sinister Myths:

Celebrating Wild Women and Bad Girls in

Digital Literature

Table of Contents

Course

Policy Sheet

Work Cited

Section 1

Unit 1-Lens View

Daily Assignment Sheet

Unit Plan

Lesson Plan

Assignment Sheet

Rubric

Section 2

Unit 2-Sinister Myths

Daily Assignment Sheet

Unit Plan

Lesson Plan

Assignment Sheet

Rubric

Section 3

Unit 3-Women Legends

Daily Assignment Sheet

Unit Plan

Lesson Plan

Assignment Sheet

Rubric

Section 4

Unit 4-Wild Woman

Daily Assignment Sheet

Unit Plan

Lesson Plan

Assignment Sheet

Rubric

Section 5

Rationale

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